



MYTHOLOGICAL TRANSFORMATION IN MODERN INDONESIAN NOVELS

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Abstract

Many fictional writers discuss myth elements and use those elements as references in their writings. In fact, it is undeniable that literary works exist in communities that have cultures and this is well acknowledged by writers who eventually accept this fact actively-productively. The present study is aimed at identifying these matters, especially through modern Indonesian literature. At the same time, this study will also pay attention to several myth sources, the author's attitudes that are hypogrammed, and some myth functions. Therefore, this study is conducted on five novels produced in the 2000s. Various myth stories contain life values that can be used as inspirations and cultural references in the writing of modern Indonesian novels and, simultaneously, as allegories and metaphors of life in the present time. The novels being studied are partly set as they are in the myth stories, while partly transformed into the life background of the present time. However, even though those novels are set in the time background of the myth stories, the personalities and life philosophies of the characters reflect the life situations of the present time. Concerning the writers' attitudes towards myths, the study uncovers that they are partly continuing and augmenting the myth conventions through the transformations of plots and characters (myth of concern), and, on the other hand, some of them are also partly freeing, deviating, and rebelling (myth of freedom) the previously existed myths. In the case of rebellion against the myth conventions (Roro Jonggrang), it seems that it is due to the influences of the feminist ideas that emphasize the importance of life equality between men and women. In this case, women are not always defeated or dominated by men.

Keywords: *transformation, intertextuality, mythology, hypogram, modern Indonesian novels*

INTRODUCTION

Discussions on myths and mythology are generally related to traditional folklore inherited from generation to generation through oral media. The presence of mythological elements in modern literature is also generally common universally and it can be found in various literary works around the world. Myths are related to various past events and happenings in the culture of a society which are different from those of the present time (Abrams, 1999, p.170), but the echoes of mythology will always occur in present-day literature (Gamila, 2019, p.1) and at the same time become objects of research studies (Masee *et al.*, 2007, p.11). The adoption or borrowing of stories and characters in mythology does not only popularize the mythological stories but also the literary works that "borrow" them. It is common that mythology contains various basic patterns such as a theme, model characters, super-hero characters, religious matters, and conventions of social relationships such as patriarchy, gender, female sexuality, and so on. Mythological stories have an impact on the readers' mentality, both psychologically and emotionally, that can produce mental

relationships between the readers and the literary work, all showing the strength of the existence of mythology in society.

Every community in various parts of the world has a mythology that can become basic patterns of life that become the community rules of life (Bolle, *Encyclopedia Britannica*). European communities have and are united by classical Greek myths while Eastern communities—now Indonesia, Malaysia, Singapore, and Brunei—have classical Malay myths and Javaese-Balinese communities have even a lot more myths. Besides being able to give inspiration, myths become parts of the social structures of the communities so that the community members feel that they belong to a community tie (Doty, 2004). Mark (2018) states that myths are part of each world community that are used to explain natural phenomena; such that myths can be regarded as “scientific knowledge” before the era of scientific sciences. Besides, myths or traditional folklore have the function of entertaining and are practical media for moral learning (Masse *et al*, 2007, p.12) and, at the same time, symbols, metaphors, or allegories (Lovely, 2019, p.1152).

Bolle (*Encyclopedia Britannica*) defines a myth as a symbolic story, the original being unknown, that becomes part of a traditional life that looks like as if it is related to an actual event and that is specifically related to a religious belief. More specifically, a myth is often related to superhuman gods that are involved in extraordinary events. Mythology can be seen as a foundation of life (Gamila, 2019, p.2) that offers conventions and value structures of the life of a community. A myth is brought about by the need of society to explain and give meanings to various phenomena that happen (Mark, 2018). Recently there have been many literary works that have intertextuality with various myths around the world; so it can be understood that there have been various research studies that are related to mythological aspects. Besides studies in the literary field, mythological studies have become an important component in various disciplines in the social and humanistic fields such as anthropology, art history, folklore, psychology, and others (Masse *et al*, 2007, p.13) so that the influence of myth has not been seen up to the present time (Fowler, 2011, p.45).

The study of mythology in modern Indonesian literature shows the emergence of mythical elements in various modern Indonesian literary works. Factually, many novels uplift mythical elements as references in the writing of the novels. This shows the presence of the intertextual theory and literary reception theory. Literary work inevitably arises in the situation of a community who has had a culture and this is understood by writers who then receive it actively and productively; writers subsequently respond to it and then write about it in their literary work. Writers who live within a particular cultural situation obtain various texts, receive them, and then “borrow” them to be written as their creative work (Zengin, 2016, p.301). However, because the aesthetic perspectives are not the same as the previous texts, their written product can be regarded as a work that offers a different perspective (Wiryamartana, 1990, p.10).

Intertextuality

Intertextuality is a concept that is often associated with the eras of structuralism and post-modernism (Hebner, 2007, p.54). Initially, the theory of intertextuality was proposed by Julia Kristeva—a French feminist born in Bulgaria—inspired by the theory of dialogist Bakhtin, namely that the writer, the text, the readers, and the universe have the same function in the creation of a literary work (Manshur, 2017, p.236). Intertextuality assumes two or more texts to have a relation with each other. The written work then refers to, takes, borrows, adopts, adapts, or bases itself on the previously existing texts (Long & Yu, 2020, p.1106). The things that are referred to share the elements of intrinsic texts, ideologies, meaning contents, painful thoughts, and others including the contradictive elements. The presence of text taking, borrowing, adopting, and adapting shows that there is a relationship or a sort of parody and collage in these texts.

Seen from the angle of the reader, the main principle of intertextuality is understanding and giving text meaning to a text (Zengin, 2016, p.301). When facing a literary text, the readers seem as though they were faced with other works that become its references. The study of intertextuality is more than mere influence, taking, or copying; it is how the reader acquires the meaning of a text fully in relation to other texts that become its hypograms. The term hypogram originates from Riffatere (1980, p.3-4) who regards it as a basis for subsequent writing. A hypogram can be the continuation of previous conventions—regarded as a myth of concern—or, on the contrary, a deviation and rebellion from the convention, a contradiction of the essence and previous text messages—regarded as a myth of freedom (Teeuw, 1983, p.65). These two phenomena are common things in literary texts since, in essence, texts are always in disparity between convention and invention, reinforcement and rebellion, myth of concern, and myth of freedom.

Some researchers have done studies on myth and mythology. Logan (2017) studied James Joyce's *Ulysses* intertextually with *The Thousand and One Nights*. This study concluded that empathetic intertextuality asked readers and writers to engage in an imaginative practice that sought relationships among disparate texts, traditions, and communities. Other studies were conducted by Farris (2020) who focused on the interactions among the characters in the novel *The Darkest Part of the Forest* with a classical story; Marzolph (2019) investigated the story of the Aladdin lamp as a cultural consumption of the Western community; Gatling (2020) explored the beliefs of the present-day readers in folklore; Shure (2020) analyzed the North Korean hero (Kim Söndal) and argued for the importance of the rephrasal of the objectives for ideological education and institutional control; and Zhang (2020) compared between the stories of Brothers Grimm and those of old China stories by Lin Lan. The result of the study showed that Lin Lan's stories must be regarded as having the same values as the Grimm stories. In Indonesia, a study on myths was done by Paramita (2018) who examined the myths of Watugunung and Sangkuriang, focusing on theological symbolism.

On the other hand, intertextual-feminist research on classical literary texts has been done by some other researchers, for example, Crowley & Pennington (2010) who studied the classical story Cinderella rewritten in *Frauds on the Fairies* from the feminist views; Talairach-Vielmas (2010) examined the female characters in three Victorian classical stories; Jorgensen (2019) uncovered the importance of the physical understanding of the female characters in the classical canonical stories depicted in different ways; Margulies (2020) who looked into the female characters in the classical story *Iliad*; and Rui (2021) intertextually translated the romantic *Hua'er* (English love poems) with a peculiar type of folk song in Northwest China; In this case, this present study is similar to a study conducted by Aman (2021) who investigated Nathalie Handal's re-imaging of Palestine as the Promised Land.

Considering a number of the research results of the studies mentioned above, it can be seen that mythological studies are still of interest in the present time and, are even, becoming more intensive. Literary history shows that various present-day literary works, and also the ones of the Indonesian post-reformation era in the 2000s, are hypogrammed on various mythical stories. There are quite a few stories, characters, value patterns, and other contents of myths that are still acknowledged for their urgencies up to the present time. Research on modern Indonesian literature that involves mythical elements is seen as an attempt to appreciate the myth itself. Thus, based on these considerations the present study is conducted to show the reasons why there are many myths actualized in modern Indonesian literature up to the present time.

METHOD

The present study was conducted using the intertextual and receptive approaches to the literary texts under study. The principle of the intertextual approach to research is the presence of ties among the texts that become their hypograms (Riffatere, 1980, 3-4; Long &

Yu, 2020, p.1106), both in continuing and rejecting the conventions (Teuw, 1983, p.65). Meanwhile, the receptive approach has the assumption that writers—who are active-productive—take particular elements of previous literary texts and organize them using their own aesthetic perspectives (Wiryamartono, 1990, p.10). Modern Indonesian texts are assumed to be hypogrammed towards previous texts that are in the form of myths.

Data sources of the study were modern Indonesian novels of the post-reformation era or whose first edition was after the year 2000 or after the reformation. Five novels were purposively selected as the research sample, namely (1) *Galau Putri Calon Arang* (Femmy Syahrini & Yulyana, 2005), (2) *Sang Nyai* (Budi Sardjono, 2011), (3) *Pulang* (Leila S. Chudori, 2012), (4) *Roro Jonggrang* (Budi Sardjono, 2013), and (5) *Sang Nyai 2* (Budi Sardjono, 2015).

Data were elicited by way of careful reading, re-reading, comprehending, marking of important parts, and recording descriptions. Data analyses were done by applying the principles of intertextuality; that was, determining the sources of the reference myths, comparing the intrinsic elements of the novels, meaning contents, and equalities between the mythical ideas and the novel, and then interpreting the functions of the presence of the myth in the novel. Concerning the myth stories, besides reading, understanding the various myth stories has been part of the knowledge of the researchers who have lived and socialized in the area; which is known as knowledge of the world in discourse analysis (Karlberg, 2005). By using the qualitative data analysis technique by Miles, Huberman, & Saldana (2014), data analysis was also done by data condensation, data presentation, and formation of inferences of the interpretation and conclusion of analyses.

FINDINGS AND DISCUSSION

The study is aimed at finding and deciphering meanings of the mythical elements found in the sample novels in the forms of sources of the myths, the author's attitudes towards myths, and functions in relation to the entire novel based on the assumptions of the intertextual and reception approaches. It is found that sources of the myth that is used as a cultural reference, attitudes of the author towards myths, and functions are of great variation. In brief, the findings of the study are presented in Table 1.

Table 1. Summary of Research Results Transformation of Myths in Modern Indonesian Novels

No.	Novel	Summary of Research Results		
		Reference Myth	Author's Attitude	Function of Myth
1.	<i>Galau Putri Calon Arang</i>	Calon Arang	Augmentation	Cultural reference, inspiration, allegory, metaphor
2.	<i>Sang Nyai</i>	Nyai Roro Kidul (Queen of the South Sea)	Augmentation	Cultural reference, inspiration, metaphor
3.	<i>Pulang</i>	Wayang (Puppet)	Augmentation	Cultural reference, metaphor
4.	<i>Roro Jonggrang</i>	Roro Jonggrang	Rebellion	Cultural reference, inspiration, allegory, metaphor
5.	<i>Sang Nyai 2</i>	Nyai Roro Kidul (Queen of the South Sea) and wayang stories	Augmentation	Cultural reference, inspiration, metaphor

The various myths that are hypogrammed in the novels above are canonical, myths that are frequently seen, spoken about, and considered as masterpieces since they are frequently mentioned in literary criticisms, or are classical literature. These various myths can be found in anthologies of classical literature, adapted into children's stories, printed, or published online, and even filmed.

Sources of Reference Myths

The myths that are used as hypogram sources for the Indonesian novels in the study are the myths of Calon Arang, Nyai Roro Kidul—often called the Queen of the South Sea—Roro Jonggrang, wayang stories, Sangkuriang, and Lutung Kasarung. However, the intensities of the appearance of the myths are varied. This is due to the varied attitudes of the writers towards the myths that can influence them actively and productively in writing their works.

The novels *Roro Jonggrang* and *Galau Putri Calon Arang* are seen to be the most intensive. The two novels use the myths of Roro Jonggrang and Calon Arang as both inspiration and cultural references in the novel writing. The two novels can be seen as new versions of the novels of the myths with the backgrounds that are referred to in the stories. The two mythical stories are adapted into novels that seem like they take place in present-day community life. This fact simultaneously shows that, although the adapted myths happen in the past, the writers, and also readers, cannot detach themselves from the present life that braces them. This can be seen, for instance, in the depiction of the setting, characters in both physical and characterization, the plot developed in their own versions, conflicts, and others including the choice of language.

Roro Jonggrang is set in place and time in the Ancient Mataram Kingdom of the 9th century (starting 850 A.D.) during the reign of King Rakai Pikatan of Central Java; meanwhile, *Galau Putri Calon Arang* is set in Kahuripan Kingdom during the reign of King Airlangga ruling at the beginning of the 11th century in East Java (years 1019-1042) (Gin, 2004). Seen from the time background, the myth of Roro Jonggrang is the oldest although people still talk about it now. This can be seen, for example, from the talk of the tourist guides to the tourists who flock around Prambanan Temple. The myth of Calon Arang is also old. It is not known, however, when the two myths started to exist in the society. The two myths are concretely taken as sources of materials and references to the stories and adapted, in the writers' versions, by re-creating them in accordance with their own freedom, beliefs, and aesthetic perspectives (Wiryamartana, 1990, p.10; Lovely, 2019, p.1155).

Although the two myths are taken as cultural reference sources and inspiration in the writing of the novels, the development of the plot and character focus is different from the sources either augmentation or deviation from the myth stories. This is similar to Crowley & Pennington (2010) who study the classical story of Cinderella that has been re-written and re-interpreted. In fiction works that are “recycling” or adapting from other works, it is inevitable that the writers' are either augmenting or rebelling.

In the meantime, the other four novels develop the stories in present-day backgrounds but the development is intensively hypogrammed on the myths that are used as cultural references either in the sense of continuing or rejecting the mythical conventions. Generally, it is not known what backgrounds do these various myths have and when they began to exist in the community since there is no written record about them and they are inherited down orally from generation to generation. Myths are often linked to names of places, events, kingdoms, certain figures, beliefs, and so on to assert as if all these really exist and happen; but myths are actually non- or semi-historical (Masse et al, 2007, p.17). This can be seen from the myths Queen of the South Sea and Sangkuriang which are non- or semi-historical while the myths Roro Jonggrang and Calon Arang can be said to be semi-historical since the story clearly points at a kingdom and certain artifacts that factually exist. It is true that, because myths are delivered orally, each narrator from generation to generation is able to delete or add things in accordance with the contexts of the age.

The myth of the Queen of the South Sea is even much hypogrammed in various Indonesian fictions before or after the reformation period in the 2000s. This is seen in the sample novels, *Sang Nyai* and *Sang Nyai 2* that tell about the love “adventures” of the Queen of the South Sea. The existence of the South Sea Queen is conceded by a part of Javanese and Balinese societies and is often related to Javanese kings from age to age. It is believed that such relation has existed since the King Airlangga of Kahuripan Kingdom, King Pajajaran,

Panembahan Senapati, Founder and King of Mataram Islam Kingdom (Wessing, 1997, p.318), and has happened until the present time. During the reign of King Airlangga of Kahuripan Kingdom the myths Calon Arang and Queen of the South Sea emerge. Panembahan Senapati, set in the 16th century, can become King of Mataram with the supranatural help from the South Sea Queen and Eyang Merapi. The South Sea Queen gives help to Kings whom she loves.

The relation is also carried out by all other Mataram Kings, Surakarta Sunnanate and Yogyakarta Sultanate, and their descendants. The dance *Bedaya Ketawang* (Sunnanate) and *Bedaya Semang* (Sultanate) are sacred dances that are performed to invite The South Sea Queen to have a love relation with the King (Moertono, 2017). The *Bedaya* dance is full of symbolic philosophical endowments—symbolizing the sacred mythical relationship between Sultan Agung of Mataram (descendant of Panembahan Senapati) and the South Sea Queen as ruler of the sea—so that it is regarded as the most important dance in the two palaces.

However, it is not known when the myth Queen of the South Sea began to exist in society and where exactly the palace of the Queen is located. As to the location of the South Sea palace, people can only point at the South Sea (Indian Ocean), but then the ocean runs along the shore between Java and Bali islands. Besides, a part of the people also believe that the South Sea Queen can transform into a mysterious woman. The presence of the South Sea Queen in the novels *Sang Nyai* and *Sang Nyai 2* is also in the form of a woman, an ordinary human being, of various professions. They are beautiful and mysterious with specific fragrances. Female mythical characters are often depicted as beautiful women. This is also found in various Western myths in which they are pictured by Jorgensen (2019) as beautiful and erotic.

Other than the myth of the South Sea Queen, wayang stories have up to the present time been one of the important cultural references in modern Indonesian literature (Nurgiyantoro & Efendi, 2017, p.144), of fiction, poetry, and drama; one of which is the novel *Pulang*. Wayang mythology—the canons Mahabharata and Ramayana—has existed since pre-historic eras and, in its development, experienced adaptation according to the conditions of the ages. Up to the present time, the Wayang myth stories are liked by many members of the society. In 2003, the Indonesian wayang was given the state of *Masterpiece of Oral and Intangible Heritage of Humanity* by UNESCO (Kasnowihardjo 2012). This acknowledgment is certainly a pride for its viewers, especially in Java and Bali, through the stage performance or reading the books. Although there is a difference in Indonesia, in India, the wayang stories have been filmed and widely watched by large audiences in Indonesia.

Besides the three myths above, in West Java, there is the myth of Sangkuriang that has been much lifted and transformed into various literary works either in Indonesian or in Sundanese. Similar to the myth of the South Queen, the setting of the Sangkuriang myth is not known although there are remnants of its “inheritances”, including Mount Tangkuban Pahu. This is similar to the myth of Roro Jonggrang which has Roro Jonggrang Temple in the complex of Prambanan Temple. In the study by Paramita (2018, p.114), it is shown that the Sangkuriang myth has theological symbolism (Mountain as the symbol of Shiva), unification symbolism (Mountain with lake water), sexual-awareness symbolism, and time and place symbolism.

Myth Augmentation, Myth Rebellion, Myth Function

The hypogramming of various myth stories in modern Indonesian novels can be in the form of augmentation, rebellion, (Riffatere, 1980, p.3-4; Teeuw, 1983, p.62-65), or augmentation and rebellion at the same time. In most cases, the plot in the mythological stories is followed but, sometimes, it is deviated, meaning that the plot in the novel is not in line with that in the myth story. It depends on the writer's attitudes towards the myth stories. Rebellion against the myth story shows that the writer does not agree with, or

shows a different opinion from, the myth stories. Of the six novels, four—namely *Galau Putri Calon Arang*, *Sang Nyai*, *Pulang*, and *Sang Nyai 2*—show myth augmentation, and one (*Roro Jonggrang*) shows myth rebellion.

Myth Augmentation

Myth augmentation in the hypogramming is found in the myth Queen of the South Sea and Wayang stories. The main story in the Queen of the South myth tells about a beautiful queen ruling the South Sea (Indian Ocean) who becomes a mistress of Javanese kings and is ready to help with difficulties faced by the kings and to become a lover (Moertono, 2017). The South Sea Queen is eternal and perpetually beautiful. She has existed since the ages of King Airlangga of Kahuripan Kingdom (early 11th century) and Islam Mataram (16th century). She is believed to be still existing now although people do not completely know whether she is still the mistress of Javanese kings (there are still kings and kingdoms in Java presently). Now, however, the Queen is presented as the mistress of ordinary men.

In the novels *Sang Nyai* and *Sang Nyai 2*, of the present setting of the early 21st century, the Queen is not presented as the mistress of kings, but as one of an ordinary man who is ready to help and become her lover. In *Sang Nyai*, the South Queen is presented by the name of Kesi, a beautiful and mysterious girl, who meets a newspaper reporter from Jakarta by the name of Samhudi. In *Sang Nyai 2*, which still presents the character Samhudi, the Queen is presented as a beautiful and mysterious girl of different professions; named Sri Menur who is a nurse, Pusponingtyas who is a dancer, Dyah Rini Setyawati, and Dyah Kencana Sari who helps with Samhudi's work as a reporter to make features of the Nagaraja Cave in Cilacap. Because of his good personality, as an honest and responsible man who lives a simple life, and not craving for wealth, Samhudi is visited by the Queen who transforms into different girls. However, Samhudi does not know that the girls who have come into his life are conversions of the Queen of the South Sea.

Both the character Kesi and other mysterious characters in the novel *Sang Nyai 2* are presented and interacted with Samhudi and other characters in the real world during the early 2000s. The exact years are not mentioned, however, the setting refers to the time prior to the eruption of Mount Merapi in 2010 (*Sang Nyai*) and after (*Sang Nyai 2*). This is similar to what happens in the novel *The Darkest Part of the Forest* which presents mythical characters to interact with other characters who are real (Farris, 2020). In the end,—and this is used to close the story of the novel—Samhudi is aware that these beautiful and mysterious women who have dated and helped him have been the transformations of the Queen of the South Sea.

When taking a towel from the suitcase, I was startled. There lay a wrapped gift. Who had laid it there? Out of curiosity, I tore up the wrap. Inside was a wooden box, finely carved, in dragon and jasmine motifs, I opened the box. There were a brocade shirt, bluish green in colour, a batik cloth of the Sidomukti motif, an ulos Batak shawl, a small envelope containing ash. Under these things were seven gold coins. As I observed, these coins were like Mrs. Marayatun's. The picture was of a beautiful girl. And, the girl was none other than Kesi.

So,..., is it right that Kesi is the transformation of Sang Nyai?!

My two hand trembled. My two feet trembled.

Kesi's face appeared in my eyelids.

Is it you Sang Nyai...?

(Sardjono, 2011, 434-435)

"By the way, there was also a guest this morning, a lady. Beautiful. She deposited two gold bracelets and one gold ring with diamond eyes. They were very beautiful fineries. You bought them didn't you?"

"My God!" Cried I in my heart. I flanked open the bag. I didn't find the things!

“These are for me and the kids, aren’t they?”

“Yes, yes,” I answered in a hoarse voice. “What else did she say, the lady?”

“She said she was going away. She didn’t say where. Just far away”

Ah, Sri Menur!

Dyah Rini Setyawati!

Dyah Kencana Sari!

Pusponingtyas!

In the land of Java, only one woman who was able to change to male or female, change forms. She was Her Highness the Queen of the South Sea! Was it Sri Menur...? I didn’t dare to say.

(Sardjono, 2015, 310-311)

Myth stories are used as inspiration and cultural references in the two novels; simultaneously, they are used as metaphors for the life of human beings in the world who must give help to others who need it. On the other hand, they are also used as an allegory for the stereotypical life of The Queen and a metaphor for sexual life in that it is hard for a man to refuse the presence of a beautiful woman. The presence of The Queen who is like an ordinary person is often not known by the man whom she meets.

The next mythology is one related to wayang stories. Mythology in wayang stories is found in the novels *Pulang* and *Sang Nyai 2*. The two novels are also set in the life of the present time, with characters of modern people, but use wayang stories as cultural references and metaphors. The novel *Pulang* tells about the life of political figures exiled abroad who do not dare to return to their home country for the frights of being arrested and put into prison. The character Dimas Suryo lives in di Paris, but his affection for Wayang never fades and becomes the sources of value references in his life. It is Wayang's characters and Wayang's stories that make him miss the motherland and urge him to return home. Since his childhood, has idolized and compared himself with Bima—one of the knights of Pandawa—who is characterized, among others, as having a stern stand and fighting evils (Sudjarwo, Sumari, & Wiyono, 2010, p.550-558). This shows the use of wayang stories as cultural references to develop the character Dimas Surya.

Besides, the longing of Dimas Surya for his homeland is hypogrammed metaphorically to the wayang character of Ekalaya. Ekalaya has a great desire to become a student of Durna, but the latter refuses him because he already has Arjuna as his student. Nevertheless, Ekalaya persists in to regard Durna as his teacher, by making the statue of Durna and feeling as if Durna were supervising him when he practices arrow shooting. Ekalaya exists as a student who is wasted and this is the feeling that Dimas Surya has. The unfulfilled wish of Dimas Surya to return to the homeland is metaphorically depicted by the character Ekalaya; who is deprived of his own citizenship. In this case, the hypogramming of the wayang myth in the novel *Pulang* is a myth augmentation.

The novel *Galau Putri Calon Arang* also shows the presence of myth augmentation. The myth story Calon Arang tells about the cruelty of Calon Arang who practices witchcraft on the people of Girah, an area in the Kingdom of Kahuripan, under the ruling King of Airlangga. Calon Arang commits the black magic in revenge to men and boys who like to harass her daughter, Ratna Manggali, and make it difficult for the daughter to get a husband. Calon Arang is eventually confronted by the authority, King Airlangga, who then sends Empu Baradah, a learned man of the palace, to defeat her. By the tactics of Empu Baradah, Ratna Manggali is married to Bahula, a young man, to steal Calon Arang’s spell book. With the help of Ratna Manggali, Empu Baradah is able to obtain the spell book, after studying the black-magic book, he is able to defeat Calon Arang.

Thus, the focus of the myth story is the conflict between Calon Arang on the one side and Empu Baradah and King Airlangga on the other. It is the conflict of contrasting interests between the good and the evil, killing and helping, destroying and peacekeeping. In the

novel *Galau Putri Calon Arang*, however, the conflict is not so much about this conflict; it is more focused on Ratna Manggali who is kind, likes to help others, and wants to live peacefully, however, still loves her evil mother. It is this different focus that makes the novel different from the myth story although the general line of the plot is the same. The myth Calon Arang is used as an inspiration and cultural reference in the writing of the novel (Doty, 2004), as well as an allegory and metaphor (Lovely, 20019, p.11152) on the importance of love and affection between mother and daughter and husband and wife.

Myth Rebellion

The novel *Roro Jonggrang* is present to deviate from the myth story. The myth story tells about Roro Jonggrang who is being proposed to marriage by Bandung Bandawasa, and then she demands that a thousand temples be built for her overnight as a hidden reason to refuse the proposal. This is an impossible request but Bandung Bandawasa accepts it as he has genies to help him do it. Nearing dawn, when Bandung is almost completed constructing the thousand temples, Roro Jonggrang, who is worried, makes a move to fail the completion of the task by raving the surrounding as if the morning has come. Bandung gets angry and curses Jonggrang to become a statue, the thousandth statue, to complete the endeavor. The thousandth statue is called the Statue of Roro Jonggrang which, until now, can be found inside the Prambanan Temple.

In the novel, however, it is narrated that Roro Jonggrang—who is the only daughter of King Baka—is a tough soldier, has and trains many women soldiers, and is deliberately preparing her troops to face the attacks of Bandung Bandawasa. The battle occurs. Jonggrang eventually meets Bandung face to face and fights. Both are wounded and fall. Bandung has not proposed and it is not told whether or not he loves Jonggrang. Roro Jonggrang runs away from the battlefield and hides on the Kaswargan mountain where a treasure is hidden. Bandung Bandawasa is killed by the tumbling stones of the Prambanan temple because Merapi Volcano erupts at that time, and destroys the temple.

“Run to the Kaswargan mount, Dyah Tantra!” asked Roro Jonggrang weakly, enduring her painful wound.

“Yes, Your Majesty!” answered Dyah Tantra. She immediately raced her horse to the south.

Bandung Bandawasa slowly stopped his movement. He would catch up. But just after a few steps to his horse, the ground around the temple trembled again. Now it lasted longer. The ground even rose like a sea wave. In a few moments, the temple stone blocks began to shower down. One big rock fell and hid Bandung’s head. The knight fell down to the ground. And more rocks fell down.

(Sardjono, 2013: 427)

So, the ending of the story is reversed. In the myth, Roro Jonggrang was dead, being cursed by Bandung to become a statue to complete the thousandth count of Prambanan Temple, while Bandung Bandawasa was alive and even was not wounded. The characters and plot of the *Roro Jonggrang* deviate seriously from those of the myth. In the novel, Roro Jonggrang is narrated as narrated as a princess who is fully aware of her rights as a woman. Women must not always defeated by men. Women must rise and fight men’s domination, even in matters of soldiers and battles.

This concretely shows the influence of feminist views that there must be equality in rights between men and women and that it is a fundamental right for women. Feminism is an emancipation ideology to free women from gender inequality (Humm, 2007, p.158; Abrams, 1999, p.88). If it is linked with the myth that is transformed into a novel, which is set in the 9th century, this is an extraordinary thought jump in the reference of women at that time. This shows the determination of the writer to free women from men’s domination without looking at the time background. In addition to making the myth as an inspiration

and cultural reference, the writer also uses it as an allegory and metaphor for the struggle of women in fighting for equality with men. Roro Jonggrang has been characterized and idolized as a woman of the present time.

CONCLUSION

Many modern Indonesian novels of the post-reformation period transform and hypogram various myth stories. The myths used in the study are Calon Arang, South Sea Queen, Roro Jonggrang, Sangkuriang, and Lutung Kasarung. Various myth stories bear life values that can be used as inspiration and cultural references in the writing of modern Indonesian novels and, simultaneously, as allegories and metaphors for the present life. The novels partly still use the time backgrounds of the myth stories (*Galau Putri Calon Arang* and *Roro Jonggrang*), and partly use a time background that is transformed to the present time by using mythological references (*Sang Nyai, Pulang, Sang Nyai 2*). Even though novels use a time background as it is in the myth stories, the characters and philosophical views of the characters reflect the situations of life of the present time.

Attitudes of the writers of the novels towards myths are partly augmentative and reinforce the myth conventions although by way of the transformation of plots and characters (*myth of concern*) or, on the contrary, deviating and rebelling (*myth freedom*). In the case of the myth rebellion in the novel *Roro Jonggrang*, it can be seen as the influence of the ideas of feminism (that is internalized by the author) that emphasizes the importance of the awareness towards the fundamental rights of women and equalities in life between men and women. Women need not be always defeated or dominated by men although this will be unusual when it is connected to the backgrounds of events of the past.

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